

DW

# GO TO CHANGE BACK TO TARDIS COSTUME

"DOCTOR WHO"

SERIAL 000

by

Robert Sloman

EPISODE FIVE

'The Time Monster'

TELECINE 1:

SUPOSE CAM

Opening  
Titles:

Can SB  
4c  
2c

(RECAP FINAL MOMENTS  
OF EP. 4)

Boom A1

MIX

Cam 2 POC D

High O.O.F

Dalios

four up  
pull out to

2 shot.

D/G

1. INT. DALIOS' ROOM. NIGHT.

(THE ROAR OF KRONOS  
CONTINUES OVER A  
BIG CLOSE UP OF  
DALIOS AS HE STARTS  
FROM A DEEP SLEEP)

DALIOS: No! No, no, no . . .

(AT ONCE HIS CONSORT,  
GALLEIA, IS AT HIS  
SIDE. BEAUTIFUL,  
AND SEXY, HER TUMBLED  
NIGHT HAIR MERELY  
MAKES HER SEEM EVEN  
MORE SOPHISTICATED,  
HER CONCERN FOR HER  
HUSBAND SEEMS AT  
FIRST QUITE GENUINE,  
BUT LATER HER IRRITATION  
AT HIM SHOWS QUITE  
CLEARLY)

GALLEIA: My Lord! My Lord!

(DALIOS SHAKES THE  
SLEEP FROM HIS  
BRAIN, RISES AND  
CROSSES TO THE  
WINDOW, WHERE HE  
STANDS LOOKING UP  
AT THE MYRIAD  
MEDITERRANEAN  
STARS)

GALLEIA CLAPS HER  
HANDS)

Some wine here! The king awakens.

(A BAREFOOT TEENAGE  
GIRL, ~~(DALIOS)~~ RUNS  
IN, POURS SOME WINE,  
AND KNEELS BY DALIOS,  
OFFERING HIM THE  
GOBLET.

HE LIFTS HIS HAND  
IN REFUSAL, STILL  
GAZING INTO THE  
NIGHT)

Go then. (Cont ...)

(THE GIRL RISES TO  
HER FEET, BUT IS  
UNCERTAIN WHETHER  
TO LEAVE)

GALLEIA: (cont) (HARSHLY) I said go!

(THE GIRL FLINCHES  
AS IF EXPECTING A  
BLOW ACROSS THE  
FACE, AND DISAPPEARS  
INTO THE DARKNESS.

GALLEIA GOES TO  
DALIOS, TOUCHES HIS  
ARM AND GENTLY  
SPEAKS:)

My Lord? My good Lord and husband ...  
will you rest?

(DALIOS DOES NOT  
MOVE)

It was nothing but a dream. A  
foolish fancy.

(On to page 4)

Cam 4 fight  
2 shot  
D/K



DALIOS: The same dream yet again, Galleia. And no fancy. How many times did I tremble as a youth to hear that voice?

GALLEIA: You speak of history, Dalios.

DALIOS: Aye. History to you; bitter memory to me. And once more I am afraid.

~~EXTRA DIALOGUE~~  
~~DALIOS AT WINDOW~~  
GALLEIA: Husband, come to bed. The night air is dangerous to your years.

DALIOS: Galleia, I am afraid ...

GALLEIA: Of what? What is it that you fear?

~~HE TURNS~~  
DALIOS: Chaos! Disaster! The destruction of my people and my land. I see him every night. Every night that voice awakens me ... Kronos! My very bones shake with the terror of the name ...

Reat  
(GALLEIA HAS HEARD IT ALL BEFORE)

GALLEIA: And old man's fancy only. Nothing but a dream. Come back to bed. (cont ...)

(HE SIGHS AND ALLOWS HER TO LEAD HIM TO HIS BED. HE LIES DOWN AND STARES INTO THE DARKNESS. SHE KISSES HIM)  
GALLEIA: Goodnight Lord...  
GALLEIA MOVES SILENTLY OUT OF THE ROOM. STANDING PRESSED AGAINST THE ARCHWAY JUST OUT OF SIGHT, IS HIPPIAS, A HANDSOME YOUNG MAN WITH FIRE IN HIS EYES AND IN HIS GUTS.

Can 2 2 shot  
had Dalios find  
then let Dalios break  
night  
Room on  
Galleia

4 2 shot  
G/D

2 m.c.u  
G shot  
5 hold 2x R to L

Can 2 m.c.u D  
90 to ChD

5 ~~2 shot~~  
Wide  
2 shot  
D/G

2 Hippas find  
hold her hand



GALLEIA SITS IN  
A BREATH:)

GALLEIA: (cont) The time has come.  
Tomorrow, in the council.

(HIPPIAS IS ABOUT TO  
ANSWER, BUT GALLEIA  
PUTS A FINGER TO HIS  
LIPS. HE SEIZES HER  
HAND, KISSES IT  
ARDENTLY AND GOES.

GALLEIA SMILES ~~EGOES~~.

~~WE CUT TO A BIG CLOSE  
UP OF DALIOS.~~

AS THE CAMERA PUSHES  
IN TO HIS TROUBLED EYES,  
~~WE HEAR AGAIN THE VOICE  
OF IPPOS; AND THROUGH  
IT THE SOUND OF  
SOBBING AND OTHER  
VOICES.~~

let G go  
go in to  
B/C/V  
Hippias  
MIX

2. INT. MASTER'S TARDIS.

(THE ROAR FADES AS  
WE PULL BACK FROM A  
CLOSE UP OF THE CRYSTAL.

THE MASTER SWITCHES OFF  
THE APPARATUS)

MASTER: You see, Krasis. Kronos shall  
be my slave.

KRASIS: You are not the first to  
deceive yourself thus.

MASTER: Be silent! I am the Master.  
And I shall be the Master of Kronos.

MASTER'S VOICE: Goodbye, Miss Grant.

# EPISODE FIVE.

## TELECINE 2:

### Model Shot.

The Master's Tardis in  
the Time Vortex. (Not  
Outer Space).

The Doctor's Tardis  
comes from the other,  
yawing and rolling,  
and is flung deep into  
Non-Space.

MX

TO scene 1

(On to page 9 - Scene 6)



Cam 4A  
1AGRAMSBoon B1

Cam 2B

O.O.T

Jo. Joans up  
pull right outHold Jo's  
rise  
with out  
adjusting.Pan with her  
movesThank god you  
alive6. INT. DOCTOR WHO'S TARDIS.~~(THE NOISE GROWS LESS.  
THE MOTION GROWS LESS.)~~JO ~~IS~~ IN AN EXHAUSTED  
HEAP, SOBBING ON THE  
FLOOR.SUDDENLY ONE BECOMES  
AWARE OF A CURIOUS  
NOISE - A MUTTERING OF  
WHISPERED VOICES, HALF  
A DOZEN AT ONCE. ONLY  
OCCASIONAL PHRASAS ARE  
COMPREHENSIBLE.JO HEARS THE NOISE AND  
SITS UP.AT ONCE DOCTOR WHO'S  
VOICE IS HEARD, SPEAKING  
IN A STRANGELY DISTORTED  
WHISPER.

THE OTHER VOICES CONTINUE)

V.O

DOCTOR WHO: Jo ... Jo ...JO: Doctor?

(IT STILL MIGHT BE A MISTAKE)

DOCTOR WHO: Are you there in the  
Tardis? Can you hear me?~~(SHE LEAPS TO HER FEET)~~JO: Doctor! It is you! ~~Where are~~  
~~you?~~

(SHE IS LOOKING ALL ROUND  
SEEKING THE SOURCE OF  
THE VOICE)

*V.O.*  
DOCTOR WHO: Thank God you're alive,  
Jo.

JO: Oh Doctor! I'm so happy.

(TEARS ARE POURING DOWN  
HER FACE)

But ... where are you?

*V.O.*  
DOCTOR WHO: Nowhere, Jo. I'm still  
in the Time Vortex. Tardis is  
relaying my thoughts to you.

JO: Who are all those other people  
I can hear, then?

*V.O.*  
DOCTOR WHO: Other people? Oh, those  
are my subconscious thoughts. Don't  
listen. I'm not all that proud of  
some of them.

JO: But I still don't understand.  
You must be somewhere. Tell me how  
I can get you back.

*V.O.*  
DOCTOR WHO: You can't Jo. But  
luckily Tardis can. That's why she's  
put us in touch. She wants you to  
help her.

JO: What do you ... er ... what does  
she want me to do?

*V.O.*  
DOCTOR WHO: Go to the control ~~column~~; *Panel number two*  
~~go on, off you go.~~ Now open the  
little lid marked 'extreme emergency'.  
Right? Got it? With a red handle  
inside? Then pull it. (cont ...)



(JO FOLLOWS INSTRUCTIONS.

AT ONCE THE CENTRE OF THE COLUMN STARTS OPERATING VERY FAST. THE MATERIALISATION NOISE IS HEARD, ALSO SPEEDED UP.

AS IT REACHES ITS CLIMAX DOCTOR WHO MATERIALISES AT JO'S FEET, FINISHING A FORWARD ROLL,

SHE GOES DOWN TO HIM)

DOCTOR WHO: (cont) Hello, Jo.

(JO CANNOT SPEAK)

Thought you might never see my ugly mug again? I must admit, the thought crossed my mind too.

(HE SITS UP AND FEELS HIS FACE AND BODY)

JO: Are you all right?

DOCTOR WHO: Bit dizzy. I think I'd better have a little ...

(HE LIES BACK AND GOES INTO A DEEP COMATOSE SLEEP.

JO SMILES)

JO: Welcome home, Doctor ...

(THE TARDIS TRUMPETS, JUST ONCE)

KEEP TAPE RUNNING

10. INT. DOCTOR'S TARDIS. DAY.

B1

(BIG CLOSE UP OF  
DOCTOR WHO. HIS  
EYES SNAP OPEN.  
HE SITS UP,  
STRETCHES AND LOOKS  
AROUND)

DOCTOR WHO: Jo? (Cont.,..)

(HE SEES HER.  
FAST ASLEEP  
IN AN ANTIQUE  
CHAIR. HE SMILES  
AND GOES OVER TO  
~~HER~~ THE TARDIS AND  
SWITCHES ON.  
THEN HE CROSSES  
OVER TO HER.

Cam 2<sup>E</sup>  
~~1A~~ Cam 2<sup>E</sup>  
CPU Dr  
or his rise  
ease out  
to include so  
- 2 shot

Hold who find to  
control then  
back to to without  
Tightening



DOCTOR WHO: (Cont) Jo! Jo, wake up!

(SHE JOLTS AWAKE,  
IMMEDIATELY  
FRIGHTENED)

JO: Doctor!

DOCTOR WHO: I'm here, it's all right...

(SHE SMILES  
WANLY)

We're on our way.....

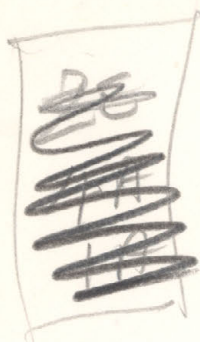
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Keep Tape Running

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(On to page 19)

B1



Cam 2<sup>nd</sup>

~~With~~ m.c.v. Joe  
~~feature~~ Time Sensor  
 ease out  
 to  
 2 shot

12. INT. DOCTOR'S TARDIS.

(THE DOCTOR IS HOLDING THE TIME SENSOR AT THE CONTROLS)

JO: But you can't just take the Tardis wherever you want, Can you? I mean you haven't managed to fix it. Or have you?

DOCTOR WHO: ...not entirely. The Time Sensor will take us to the Master's Tardis.

JO: But not inside it?

DOCTOR WHO: I hope not. Not this time. We'll soon find out.

(HE SWITCHES THE APPROPRIATE SWITCHES. THE CONTROL COLUMN STARTS TO WORK, AND THE DEMATERIALISATION NOISE STARTS)

13. INT. OUTER TEMPLE.

(THE TEMPLE IS NEARLY EMPTY. THE MASTER'S TARDIS IS SURROUNDED BY AT LEAST FOUR GUARDS. WHILE GALPON REMOVES THE CHAIRS, HIPPIAS SPEAKS QUIETLY AND URGENTLY TO KRASIS)



HIPPIAS: But Krasis, I beseech you.  
Give me at least the hope that I too....

(THE TARDIS NOISE  
BECOMES TOO  
INSISTENT TO IGNORE.  
THEY BOTH LOOK UP.

THE DOCTOR'S TARDIS  
MATERIALISES NEAR  
THE MASTER'S.  
THE NOISE STOPS)

B1

2E  
Can ~~the~~ 2860  
br them  
break frame

14. INT. DOCTOR'S TARDIS:

*atmosphere eighty*  
DOCTOR WHO: ^ 02 twenty percent ....  
gravity normal ... mm huh...Right,  
so. Out we go.

(THE DOORS SWING  
OPEN AND THEY  
GO OUT....)

(On to page 24)

(THE DOCTOR AND JO EXCHANGE  
A GLANCE)

KRASIS: They are the enemies of the  
Master - and therefore the enemies  
of our people and our land.

DOCTOR WHO: We've come to warn you....

KRASIS: Be silent! (TO HIPPIAS) You  
will regret this interference, Lord.

(TO THE GUARD LEADER)

So be it. Take them to the King.

THEY ARE LED AWAY

STOP RECORDING

(6)

Boom A1

16. INT. DALIOS' ANTE ROOM. DAY.

Cam 2 pos D

Wide 2 shot

(THIS AND COULD WELL BE  
THE SAME SET AS DALIOS'  
BEDROOM, REDRESSED)

DALIOS SITS WHILE THE  
MASTER STANDS)

ease out

to include  
Galleia fgd

DALIOS: And if the High Priest saw  
fit to break a sacred trust, you think  
that good reason for the King to  
follow him?

(THE OTHER SIDE OF THE ARCHWAY,  
WE SEE GALLEIA LISTENING)



MASTER: I underestimated you, Dalios.

2 m.c.w.  
Dalios

DALIOS: I am not a child to play with such painted dolls - and neither are you. Kronos, is no god, no Titan. I know that well - and so do you.

4<sup>B</sup> ~~1 shot~~ ~~2 shot~~  
2 shot

MASTER: The King is old in wisdom.

DALIOS: And now you try to flatter me! You pull a string and want to see me dance. You shall not have the crystal.

(THE MASTER IS VERY ANGRY)

the Master  
pan ~~to~~ to  
the doors without  
tightening.

MASTER: I shall go now. I have nothing more to say to you.

5 Tight group  
Guards & Master

(HE TURNS TO GO. DALIOS CLAPS HIS HANDS AND THE MASTER FINDS TWO TRIDENTS BARRING HIS WAY)

4<sup>C</sup> 4 shot

DALIOS: You have said nothing to me yet. When you find the true word to speak, I will listen.

5 a/b  
let the master go

(HE NODS AND THE GUARDS LET THE MASTER GO. GALLEIA SLIPS AWAY)

4 m.c.w.  
go in on Galleia

(On to page 28)

STOP

RECORDING



They look  
at each  
other  
then the  
Master  
strides  
angrily  
on.

Boom  
C3

⑦  
17. INT. CORRIDOR. DAY.

Cam 3 Pos D  
L.S. Master  
Hold him fwd.  
to m.c.u.

(THE MASTER COMES OUT  
FOLLOWED BY TWO GUARDS. HE  
IS ~~SO~~ INCENSED AT DALIOS'  
HAVING BESEATED HIM. ~~THAT~~  
WHEN HE SEES THE DOCTOR AND  
JO BEING ESCORTED TOWARDS  
HIM HE PAUSES ONLY MOMENTARILY  
~~AND~~ THEN STRIDES ON, HIS  
FACE BLACKER THAN EVER)

Cam 3  
m.c.u.  
Master

Cam 1 Pos D  
3 shot feature  
who & Jo.

Cam 1 a/b  
DOCTOR WHO: Now where have I seen  
that face before?

Cam 1 a/b

(THEY HAVE ARRIVED BY  
DALIOS' DOOR)

HIPPIAS: Stay here.

Cam 3 Wide Hippiaz  
Hold him away  
to Doors

(HE GOES INSIDE. WE HEAR  
THE MURMUR OF HIS VOICE AND  
DALIOS REPLIES)

Cam 1 2 shot

JO: (SOTTO VOCE) Should't we follow  
the Master? I mean, he could just  
split.

DOCTOR WHO: Split?

(On to page 29)



JO: Well, you know, wave tata and wander off into the night or whatever.

DOCTOR WHO: Ah, leave, you mean. I don't think you need worry. He didn't look very fulfilled. In any case ...

(HE INDICATES  
THE GUARDS.

HIPPIAS RE-  
APPEARS)

Cam 3 Wide  
Hippias  
who left fgd.

HIPPIAS: This way.

(THEY GO IN, THE  
GUARD'S STAYING  
OUTSIDE)

STOP RECORD Cam 1 to Pos C

~~Boon A1~~

Cam 1 Pos C

Wide  
Shot  
with Dalios fgd l.

18. DALIO'S ANTE-ROOM. DAY.

DALIOS: You may go. THE GUARDS  
DALIOS: Strangers are uncommon EXIT  
in our land. Who are you?

DOCTOR WHO: This is Jo - Jo Grant.

DALIOS: Jojogrant, you are welcome. Surely as in ancient times, a goddess has descended from Olympus.

(JO IS QUITE  
TAKEN ABACK)

JO: Oh, but I'm not a goddess. Honestly, I'm not.

PM

-30-

DALIOS: Of course you're not, my child. Forgive the clumsy gallantry of an old man. I'm sadly out of practice. Hippias.

HIPPIAS: <sup>step fwd</sup> Lord?

DALIOS: Please take the lady Jojogrant to the Queen, while I talk with ... er ...

JO: Oh, this is the Doctor.

DALIOS: ... with this learned man.

HIPPIAS: (HIPPIAS BOWS) This way, lady.

(THE DOCTOR SMILES  
AT JO)

DOCTOR WHO: <sup>You'll be alright</sup> See you later, Jo.

(HIPPIAS AND JO  
LEAVE)

DALIOS: I must apologise for the roughness of your greeting. Hippias has all the delicacy of a red-necked fisherman. <sup>THANKS</sup>

DOCTOR WHO: He saved our lives.

DALIOS: Indeed? He kept that to himself ...

STOP REC

-30-



PM

Room C3

Cam 2 Posc

46 Grapes  
or Cheorah

find Galleia first  
then pull out  
to wide 2 shot

19. INT. GALLEIA'S ROOM. DAY.

(GALLEIA IS HAVING  
HER HAIR ATTENDED  
TO BY LAKIS AND  
EATING BLACK OLIVES)

GALLEIA: But what did you think  
of him, Lakis?

(LAKIS IS NOT QUITE  
SURE IF SHE SHOULD  
BE HONEST)

LAKIS: He ... he had the bearing  
of a god, lady.

GALLEIA: My very thoughts. In  
fact, my very words! Are you *mocking*  
~~tossing~~ me? Would you dare?

LAKIS: No lady.

GALLEIA: No, I hardly think you  
would. ~~Don't be frightened girl.~~  
I shall not be angered by your reply,  
if it is an honest one.

LAKIS: I ... I like the Lord  
Hippias better.

GALLEIA: A sweetmeat; a ... confection  
for a child's taste. I prefer this  
'Master'. He would not cloy upon  
the tongue as Hippias does.

LAKIS: He is a very handsome man.

4<sup>D</sup>

m.c.u

G

3E

~~fight~~

~~2-5-10-15~~

m.c.u



PM

#1 E men  
G

GALLEIA: Handsome? Aye, he looked well enough. But it was a face of power, Lakis. The man with such a face would dare to risk a world to win his own desire. Hippias is a *but* boy; a petulant boy.

4 3 Shot

(HIPPIAS HAS COME  
IN UNSEEN)

HIPPIAS: And a foolish one, no doubt, to trust a Queen.

3 2 Shot  
G/L

G. turns  
GALLEIA: Foolish, certainly, to think himself man enough to love a Queen. No, Lakis, come back. The Lord Hippias is not staying.

4 men  
H

HIPPIAS: The Lord Hippias would not be here at all but that he has been sent on an errand by the King.

3 men G

GALLEIA: Then give me your message, ~~boy~~, and go.

#1 3 Shot (to Kar)  
Hold to find into  
Door

(HIPPIAS WALKS TO  
THE DOOR AND CALLS  
JO)

HIPPIAS: Lady!

(HE TURNS BACK  
TO GALLEIA)

I did my best.

3 2 Shot  
H/G

GALLEIA: He made you look a fool.

4 men  
H

(JO ENTERS)

HIPPIAS: Lady Galleia, may I present to you the lady Jojogrant. The King bids you treat her as an honoured guest.

2 3 Shot



PM

JO: How do you ... er, that is, greetings!

GALLEIA: Greetings, lady. You come from a far land?

JO: Couldn't be much farther.

HIPPIAS: She and her companion fell from the skies, as did the 'Master'.

GALLEIA: A day of wonders.

JO: You can say that again.

3

M.C.U. G

GALLEIA: No doubt, but why should I wish? Lakis, take the lady Jojogrant ...

1

3 Shot

JO: It's just Jo ...

GALLEIA: Your pardon. Take the lady Jo to a guest room and give to her attire more fitting for a lady of the court.

3

4 Shot

LAKIS: Yes, lady.

JO: Yes, ~~well~~, I must admit I could do with a wash.

LAKIS: This way ...

Let Jo & Lakis  
go

(SHE LEADS THE WAY  
OUT OF A DOOR AT  
THE BACK)

GALLEIA: Return quickly, Lakis.  
I have an errand for you.

(JO AND LAKIS  
DISAPPEARS)

4 men H

HIPPIAS: And none for me to run?  
A flower, perhaps? A token of undying  
love to some lordling of the court?  
But no, it would be dead before it  
were delivered.

3 men G  
hold her  
to H

GALLEIA: You are impertinent.  
Remember! I am Galleia, Queen,  
daughter of Kings and wife of  
Dalios. So have a care.'

**SHE MOVES AWAY**

4 also

HIPPIAS: Your pardon. I took  
you for another. I knew Galleia  
once, you see. The woman, not  
the Queen. A sweet and loving  
lady: I took you for her. Please  
do forgive me.

2 2 shot

(GALLEIA NEARLY RISES  
TO THE BAIT, BUT  
CONTROLS HERSELF)

**SHE SITS**

GALLEIA: You may leave me now.

HIPPIAS: I thank you, lady.

(HE BOWS AND GOES.

let H go  
Go in on  
G

GALLEIA IS VERY  
ANGRY. ~~SHE RISES~~  
~~AND CROSSES TO THE~~  
~~UPPER DOOR~~)

GALLEIA: Lakis! Lakis! At once,  
child, at once!

3 2 shot

(LAKIS COMES RUNNING)



LAKIS: Lady?

GALLEIA: (SOFTLY BUT URGENTLY) Go to the Master; go quietly to him when there's no-one by and quietly say to him one word...

LAKIS: What word, Lady?

4 CUG

GALLEIA: 'Kronos'...

(LAKIS IS TERRIFIED)

2 CUG go O.O.F.

STOP RECORD,

O.O.F

(10)

20. INT. DALIOS' ROOM. DAY.

AI

4c CUG LIGHT  
Focus up on  
Dalios,  
with his move  
Zoom out to  
2 shot

(THE LIGHT IS DROPPING.  
IT IS ALMOST NIGHT TIME.

DALIOS, VERY DISTURBED,  
PACES THE ROOM AS HE  
TALKS TO THE DOCTOR, WHO  
IS SEATED)

DALIOS: Kronos...Kronos...Kronos..  
I am the last alive who knows, who  
has seen, who remembers with a terror  
to twist the guts. And these fools  
would have me bring him back!

DOCTOR WHO: But why didn't you  
destroy the crystal?

DALIOS: We tried - and merely  
split the smaller crystal from it.  
It cannot be destroyed.



DOCTOR WHO: (TO HIMSELF) Of course.  
Just like the Tardis. (TO DALIOS)  
It has its being outside time; only  
its appearance is here.

DALIOS: You are a philosopher,  
friend.

DOCTOR WHO: If wisdom is to seek  
the truth, I am.

(DALIOS CROSSES TO  
THE DOCTOR AND  
SPEAKS DESPEPATELY)

DALIOS: Then help me, Doctor!  
Help me find a way to stop these  
evil men. Help me to save Atlantis  
from destruction.

5B

ca D

C2

3P

empty frame  
include the  
Master

21. INT. GALLEIA'S ROOM NIGHT.

(THE ROOM IS LIT BY  
TORCHES. THE MASTER  
IS ALONE WITH LAKIS)

MASTER: Where is she?

1E

2 shot

LAKIS: If you will wait, Lord...

the master does not wait

MASTER: ~~I do not wait. I am the~~  
Master. I shall return when the  
Queen is ready to speak with me.

(HE TURNS TO GO)

3

2 shot M/G

hold cut to Master

-36-

~~2 shot~~  
without fighting



GALLEIA: Please stay.

*8/2/60 M*  
 (THE MASTER TURNS AND LOOKS AT HER. IT IS AT ONCE APPARENT THAT HE IS FASCINATED. HE MOVES ACROSS TO HER IN SILENCE AND STARES INTO HER EYES) *Noos*

MASTER: ~~I will stay.~~

*2 3 shot*  
 (SHE SMILES AND MOVES TO A COUCH)

GALLEIA: Lakis, wine for this Lord.

(SHE GESTURES TO HIM TO SIT DOWN. HE SITS IN A CHAIR OPPOSITE.

LAKIS PLACES A FLASK OF WINE AND DRINKING VESSELS BETWEEN THEM, POURING THE FIRST DRINK)

Leave us now. Go back to our guest and minister to her needs as if she were my sister.

LAKIS: Yes, lady.

*1 Tight 2 shot*  
 (SHE GOES. THE PAIR LOOK AT ONE ANOTHER)

MASTER: Lady Queen...you are beautiful.

(SHE LAUGHS WITH DELIGHT)

*Smiles*  
GALLEIA: ~~I know I am.~~

STOP

REC

5c

A2

(12)

22. INT. GUEST ROOM. NIGHT.

m  
Screen  
include Jo  
and hold her hand  
to 2 shot with  
LAKIS

(JO IS NOW DRESSED AS  
AN ATLANTEAN LADY, THAT  
IS, IN CRETAN-MINOAN STYLE  
(THOUGH NOT SO FRONTALLY  
LIBERATED!)

~~LAKIS IS DRESSING HER  
HAIR IN THE APPROPRIATE  
FASHION)~~

~~JO: This is fab gear. It really  
swings.~~

~~LAKIS: Please?~~

~~JO: This dress. It knock me out.~~

~~LAKIS: I am sorry. I'll find  
another.~~

~~JO: No, no. This is groovy, honest.~~

~~LAKIS: You mean you like it?~~



Wow!

What a groovy dress

JO: ~~Eng!~~ Do you reckon it'll get Mum's approval?

(LAKIS GIGGLES)

LAKIS: Mum! You mean Queen Galleia?

JO: I guess so. Yeah.

~~(LAKIS FINISHES HER  
HAIR)~~

LAKIS: Mum! (SHE GIGGLES AGAIN)

JO: ~~Thanks. Am I fit to be a lady  
of the court now?~~

(SHE TWIRLS IN FRONT  
OF A LONG MIRROR)

LAKIS: ~~Of course, Lady Jo.~~

Anyway

JO: ~~You reckon. Still better safe than  
sorry.~~ Let's go and give her a preview.

IF 2 shot  
held to E LAKIS  
and

(SHE TURNS TO GO.  
LAKIS AT ONCE JUMPS  
IN THE WAY)

LAKIS: I am sorry. She does not wish to be disturbed. The Lord Master is with her.

JO: Is he now?

LAKIS: They speak of the sacred mysteries...

JO: Kronos and all that bit?

LAKIS: It is forbidden...

JO: But that is what they're on about?

LAKIS: Well, yes.

JO: Right.

~~1/2~~ Tight  
5C 2 shot

(SHE MOVES LAKIS TO  
ONE SIDE)

LAKIS: You mustn't go in - you mustn't!

(JO HOLDS A FINGER  
TO HER MOUTH)

JO: I'll be as quiet as a...do they  
have mice

(LAKIS NODS, EYES  
VERY WIDE)

pan down  
to the  
door handle

in Atlantis? That's what I'll be as  
quiet as then - an Atlantean mouse.

(SHE ~~GRIPS~~ ~~OUT~~  
OPENS THE DOOR  
GENTLY)

mx

Boon

CB

3 D. CU Doors near

slow zoom out to

find the 2 shot

G/M

and go in  
to tighter shot

23. INT. GALLEIA'S ROOM. NIGHT.

(THE MASTER IS NOW  
SITTING ON THE COUCH  
NEXT TO GALLEIA.  
THEIR FACES ARE VERY  
CLOSE AND THEY SPEAK  
IN A MURMUR)



GALLEIA: You are a man who knows what he wants, Lord Master.

MASTER: And takes it.

GALLEIA: You want the crystal...

MASTER: I'm going to have it.

GALLEIA: Not without my consent.

(THERE IS AN EDGE ON GALLEIA'S VOICE AND THE MASTER REACTS, WITH A LOOK OF ANGER, BUT SWIFTLY CONTROLS HIMSELF)

MASTER: (SMOOTHLY) Of course not, Lady Queen. But I am confident you will give it.

GALLEIA: Why should I help you?

MASTER: For the sake of Atlantis. Would you not see her restored to former glory - rich, powerful, mighty among the kingdoms of the world. Who would not wish to be ruler of such a country?

(GALLEIA CONSIDERS THIS ALLURING PROSPECT)

GALLEIA: No harm must come to Dalios.

MASTER: Why should it? He will reign for many years, the beloved ruler of a happy and prosperous people.

GALLEIA: But surely you -

MASTER: Purely because of Lord Dalios' great age, it might be well if he were relieved of the more onerous burdens of kingship. The reins of power should be held in stronger hands - such as yours Lady Queen.

Cam  
| POST

Tight  
2 shot  
fav. Galleia

3 Tight 2 shot  
fav. Master

go in to M.  
then pan down  
to his hand  
and in to include  
her hand



~~Cam 1~~ ~~96~~

GALLEIA: And yours?

MASTER: It would be my pleasure to serve you..of course, when the end comes for Lord Dalios, as come it must for all men...then perhaps...

(GALLEIA CONSIDERS A MOMENT, THEN SMILES)

GALLEIA: The crystal shall be yours!

A2

(OUTSIDE THE UPPER DOOR, JO IS ALL EARS, WHILE LAKIS, TERRIFIED BUT INEFFECTUAL, HOVERS IN THE BACKGROUND)

MASTER: Tell me, where is it?

C3

GALLEIA: Deep in the earth, beneath the temple. Dalios has a key. Krasis has a key.

MASTER: Then Krasis shall take me there!

~~(HE CLAPS HIS HANDS THE BOY SLAVE APPEARS.)~~

~~Tell his Holiness the High Priest I wish to speak with him. At once.~~

~~(THE BOY LOOKS AT GALLEIA, SHE NODS AND THE BOY GOES AWAY)~~

GALLEIA: I wish it were as simple as that. Nobody can get near save Dalios himself. It is certain death to try.

MASTER: What is the danger?

(CONTINUE PAGE 42)

5 POS C  
Tight 2 shot  
O/L

Cam 1  
Tight  
2 shot  
fan G.

go into  
clo G



GALLEIA: The Guardian!

Can 1 to Pose

Can 5<sup>c</sup> Tight 2 Shot  
Jo/Lakis reaction

~~KEEP THE EDITING~~ BREAK

A1

(14)

24. INT. DALIOS' ROOM. NIGHT.

(DALIOS IS NOW SEATED,  
BUT THE ATMOSPHERE IS  
ANYTHING BUT RELAXED.  
BOTH DALIOS AND  
DOCTOR WHO SPEAK IN  
TONES OF THE UTMOST  
URGENCY AND IMPORTANCE)

5B 2 Detail Feature  
find 2 Shot

DOCTOR WHO: But who is the Guardian?

DALIOS: A beast, a man. You must  
take your choice. He once was my  
good friend. We both were councillors  
when Kronos ruled - or when he was  
our slave, as we thought then. He  
was an athlete and just as I craved  
the wisdom the years alone would  
bring, he craved great strength -  
the strength of the bull - and a  
long life, in which to use it.

DOCTOR WHO: Harmless enough ambition,  
I should have thought.

DALIOS: And so should I. But Kronos,  
in blind sport, gave him his desire  
and more: Not only the strength, but the  
head of a bull. And so he has  
remained, these past five hundred  
years and more.

1C M.C.W. Who

DOCTOR WHO: The Minotaur!

DALIOS: Please?

DOCTOR WHO: There is a story - a legend  
- of the days of King Minos of Crete...

5B 4 D

DALIOS: My cousin Minos! What do you know of him?

4C 2 Shot

DOCTOR WHO: Well...

(HE REALISES THAT IT'S  
TOO LONG A STORY TO  
TELL SO NEAR THE END  
OF AN EPISODE)

It doesn't matter. Please go on.

DALIOS: There's little more to tell.  
No-one else shall suffer as he has  
suffered. Until the last day of  
his life for which he longs so  
ardently, he will guard the crystal.  
No-one can approach it. To try is  
certain death.

Can 1 to Rose  
Can 5 to Rose

(On to page 44)



C3

15

25. INT. GALLEIA'S ROOM. NIGHT.

(KRASIS HAS JOINED  
GALLEIA AND THE  
MASTER. THEY PLOT  
IN URGENT, EXCITED  
UNDERTONES)

MASTER: Would you like to volunteer,  
Krasis?

KRASIS: No, Lord, No.

GALLEIA: Very well then, we shall  
send one down, who is mighty with  
the sword and who longs with all his  
heart to seize the crystal; one  
whose death would be of little account.

KRASIS: Who, Lady?

GALLEIA: (VICIOUSLY) Hippias, of  
course. He will listen to you.

Scene 26

A2

(THROUGH THE UPPER DOOR,  
LAKIS' STIFLES A CRY.  
JO TURNS HER HEAD AND  
GESTURES TO LAKIS TO  
~~GO BACK TO THE GUEST ROOM~~  
~~AND SHE FOLLOWS~~) RE QUIET.

KRASIS: What was that?

GALLEIA: A cat, an owl. Really,  
does it matter....?

Cam 2 Posc

to Animal  
path out to  
3 shot

Cam 5 c.

Tight 2 shot  
Jo/Lakis

~~1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100~~

ON  
5c

A2

26. INT. GUEST ROOM. NIGHT.

2 Shot

(LAKIS IS NEAR TO  
HYSTERIA)LAKIS: What can we do? What can  
we do?JO: Tell the Doctor, that's what  
we can do. Take me to the King!LAKIS: I dare not lady Jo.JO: You'd rather let your precious  
Hippias face that creature?LAKIS: Quickly then.(THEY SLIP OUT INTO  
THE CORRIDOR)

STOP RECORDING

Column in Pos 3

A1

5D

Wide 2 Shot 4/L

27. INT. CORRIDOR. NIGHT.let them break frame  
leftLAKIS: This way...(THE TWO GIRLS COME OUT OF A DOOR.  
~~ROUND THE CORNER OF A~~  
~~LONG CORRIDOR,~~ AS  
THEY HURRY TO THE END,  
TWO GUARDS, STEP OUT,  
TRIDENTS ON GUARD)

C4

4E

4 Shot  
JEL with GuardsJO: Take us to the King!CAM TO MOVE  
INTO POSITION C  
DURING THIS SHOT



include Crito

(CRITO STEPS OUT FROM ~~THE DOORS~~  
~~BEHIND THE PILLAR~~) ~~AT THE HEAD~~  
OF THE STAIRS)

CRITO: The King is not to be  
disturbed.

JO: But I've got to see the Doctor.  
It's a matter of life and death!

CRITO: Indeed it is. Yours.

Cam 1 C

2 shot

4/5.

JO: But when you hear what...what's  
the matter?

(LAKIS HAS PULLED HER  
BACK. THE GUARDS STAND  
TO ATTENTION AND CRITO  
DISAPPEARS AGAIN.  
LAKIS HISSES IN JO'S EAR)

LAKIS: Have a care. The Lord Crito  
is no friend to Hippas.

JO: Oh, for pete's sake....

Cam 5 D. 2 shot 4/5  
with Door rear.  
See KEH exit  
as break left

(LAKIS SUDDENLY PULLS  
JO FURTHER INTO THE  
SHADOW.

SHE NODS VIOLENTLY  
TOWARDS THE FAR END  
OF THE CORRIDOR.  
WE SEE KRASIS AND  
HIPPIAS PASSING, DEEP  
IN CONVERSATION)

Cam 4E Tight  
2 shot

let Jo go  
hold Lakis away  
up steps

(URGENT WHISPER) They're going now!  
I'll get after them. You try to get  
in to tell the Doctor - and the King,  
for that matter....

(SHE GATHERS UP HER  
SKIRTS AND SCOTS  
DOWN THE CORRIDOR)

STOP RECORDING

5 to Pos E

1 to Pos G

Room A 1 to Pos 2

Boon  
A2  
(reversed)

Cam 4 Pos F

L.S. H & K  
look their break frame  
fwd Jo near door  
down stairs

28. INT. ANOTHER CORRIDOR. NIGHT.

(COULD BE SAME ONE  
DOUBLED.)

KRASIS AND HIPPIAS  
CROSS THE FOREGROUND.  
JO APPEARS DEEP IN THE  
BACKGROUND AND FOLLOWS  
THEM OUT OF SHOT.)

Cam 1 Pos G. (Master Tardis to be struck).

3 Shot  
to fgd. H & K near  
see H go down  
stairs

29. INT. OUTER TEMPLE NIGHT.

(A SMALL DOOR OPENS.  
KRASIS AND HIPPIAS  
COME THROUGH, CROSS  
THE TEMPLE AND DISAPPEAR.  
THROUGH THE DOOR IN  
THE PEDESTAL OF POSEIDON. JO  
FOLLOWS THEIR PATH)

B3

4F m.c. Jo

Jo: No Hippies....

Cam 1 a/b  
hold Jo's X to  
door

30. INT. STAIRS AND PASSAGE. NIGHT.

5E (through open door)  
2 Shot Jo fgd  
Krasis near.

(JO GOES CAUTIOUSLY DOWN.  
REACHING THE BOTTOM, SHE  
PEEPS ROUND THE CORNER.  
THE BIG DOOR IS WIDE OPEN.)

\* stay  
mike  
or F. line

Jo: Hippies



let Jo go fwd

let the door  
close across shot

HAS GONB

HIPPIAS ~~IS JUST GOING~~  
THROUGH, SWORD AT THE  
READY. THERE IS NO SIGN OF  
KRASIS. JO RUSHES  
FORWARDS AS HIPPIAS  
DISAPPEARS)

~~JO: No! No, Lord Hippias! Don't  
go in!~~

(SHE HAS ARRIVED AT THE  
DOORWAY. OUT OF AN  
ALCOVE, KRASIS APPEARS.  
HE GIVES HER A PUSH AND SHE  
FALLS THROUGH. KRASIS  
SLAMS THE DOOR SHUT,  
LOCKS IT AND BOLTS IT)

31. INT. LABRINTH. DOOR.

(JO STANDS UP AND  
HAMMERS ON THE DOOR )

JO: Let me out! Let me out!

(A BELLOW OF RAGE  
MAKES HER TURN)

TELECINE 3.

Int. Labyrinth.

JO'S POV. Multiplied a  
dozen times by the mirrors of a  
silver labyrinth, the  
MINOTAUR raises his massive head  
and bellows once again.

SUPOSE CAM. Credits.

FADE OUT: